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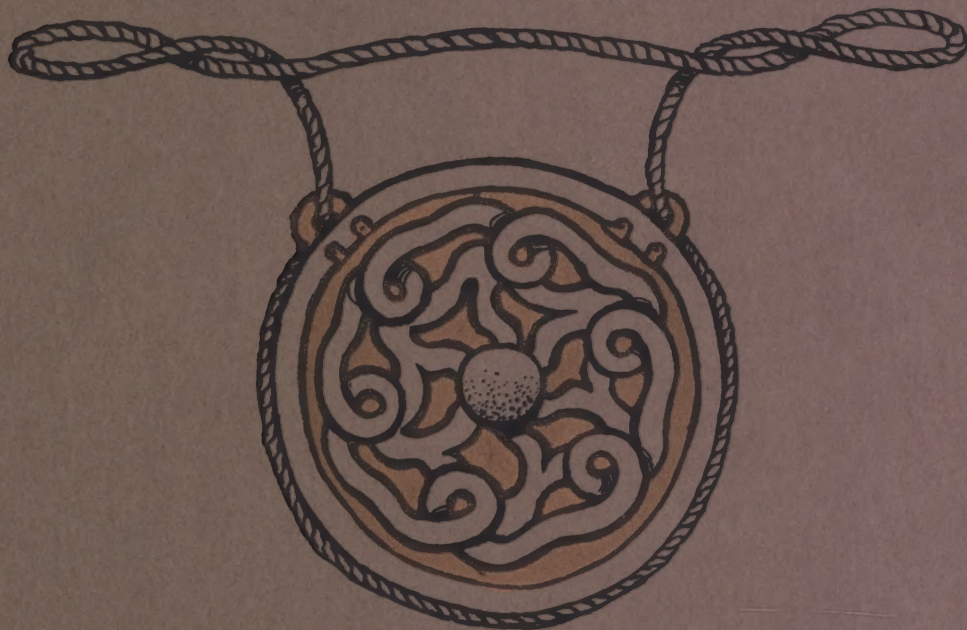
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Number 2

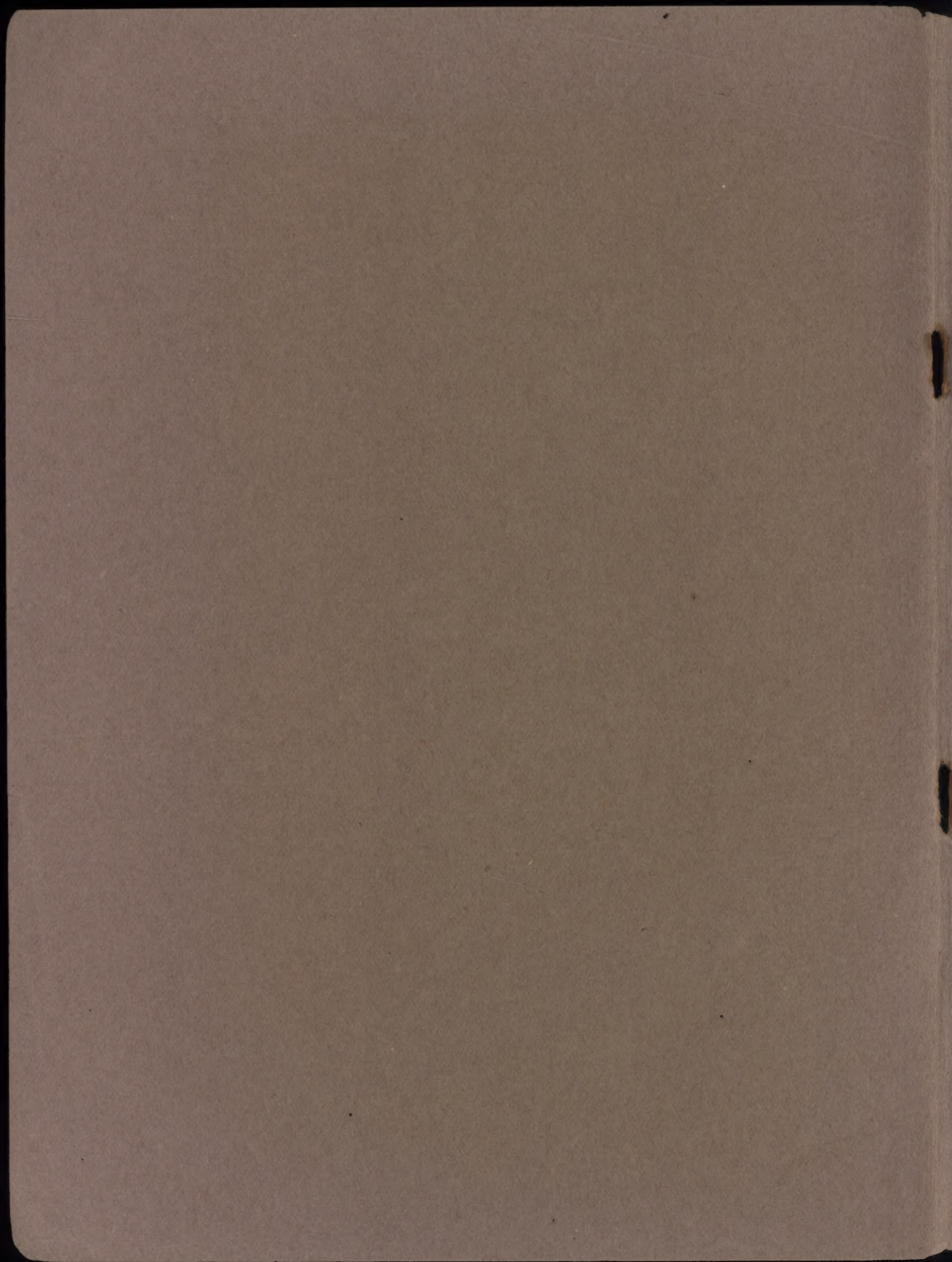
THE SCRIP

NOTES ON ART

NOVEMBER 1905



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VOLUME I.

NOVEMBER, 1905

NUMBER 2

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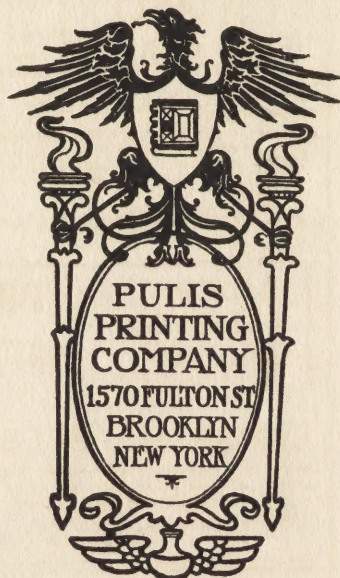


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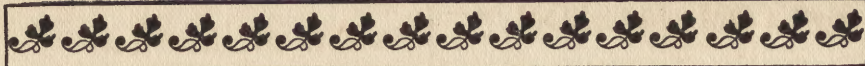
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THE SCRIP will be published at fifteen cents a number, or a dollar and a half a year. This price brings it within the reach of a public debarred from the costly foreign and domestic magazines of interest and authority, while its contents will be kept as nearly as possible on a level with these in selection if not in variety of subject. Its motto: "*Let nothing great pass unsaluted or unenjoyed,*" indicates its general aim. The first year begins with the number for October, 1905.

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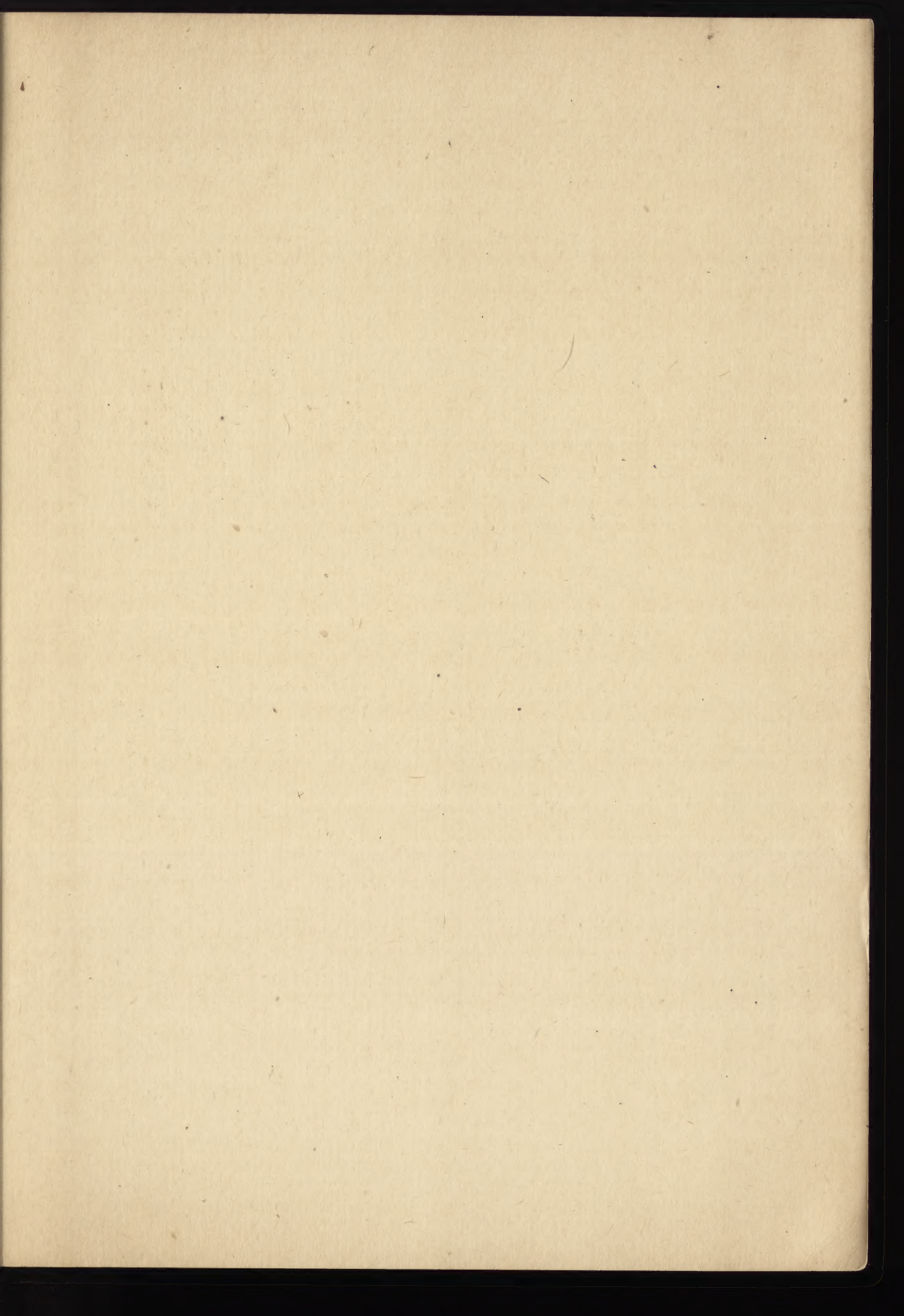
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STUDIES OF HEADS BY ADOLF MENZEL
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THE SCRIP

Conducted by ELISABETH LUTHER CARY

Vol. I

November, 1905

No. 2

Menzel's Work in Black and White

Frank Weitenkampf

THERE is practically no opportunity in this country to study the paintings of Adolf von Menzel, except in reproductions, with consequent loss of colour. But we have satisfactory collections of his lithographs, etchings and book illustrations, as well as adequate photomechanical copies of his drawings in art departments and print rooms, such as those of the New York Public Library. And as drawings became predominant in his work, these black-and-white productions afford a satisfactory and astonishing insight into the artistic individuality of one who was not only the greatest German artist of the nineteenth century, and one of the most notable figures in the history of all art during that period, but also one of the most remarkable draughtsmen of any land and time.

This ambidextrous genius, an autodidact, was drawing always and everywhere. "Nulla dies sine linea" applied to him if it did to anyone. He was, like Hokusai, an "old man mad about drawing." Nothing escaped his eyes. He drew what he saw: men, animals, landscape, buildings. Even when very ill and weak, in bed, he observed the physicians in consultation and embodied the scene in a picture after his recovery. He was an uncompromising reporter of the nervous, pulsating life around him in its various phases, which he described with a keen and conscientious observation, with a point

of view that was matter-of-fact almost to dryness, but also with a touch of colossal sureness, an individual style that was a clear expression of genius.

In the course of his development, he arrived at the carpenter's pencil as his favorite instrument, working in masses rather than lines. But the outlines, the details, are none the less there because the touch is suggestive, the expression succinct. There is never any hesitation, any fumbling, any repetition of lines, more or less parallel, in the process of holding the elusive form. He is absolutely firm in statement where many a good man is tentative.

It is interesting to note the numerous characteristics with which critics of various nationalities have credited this little Titan among artists, in their endeavour to define the honest, open, and yet so subtle nature of his artistic personality. He was, in his work, "of a German Philistine sobriety, sensible, cool, conscientious, witty, uncommonly industrious and a little malicious." Tireless energy, absolute honesty, independence, a penchant toward irony, originality, depth, an all-penetrating spirit, which left no limit to his imagination, marvellous craftsmanship, an uncanny sureness of hand, are qualities ascribed to this "incorruptible servant of truth."

Menzel developed steadily. The style of his drawing changed, its essential character did not. Moreover, his sureness of touch and absolute command of the medium were in evidence from the beginning. His earliest published work of importance shows this, the series *Künstler's Erdenwallen*, issued in 1834, when he was in his nineteenth year, the drawings done on the stone with the pen. In this *début* the young man showed not only technical skill. This pictorial record of the life journey of an artist already pulsates with the wit, the imagination that teemed in this big head on a little body, and made him one of the most remarkable illustrators the world has seen. Not only is the whole idea well thought out, but each scene is in addition symbolised by a marginal sketch. Thus,

under the picture of the little boy about to be thrashed by his father for having drawn pictures on the clean floor, there is seen a butterfly emerging from the chrysalis only to be threatened by the entomologist's net.

Some years before, on the death of his father, he had obtained employment in the lithographic establishment of L. Sachse & Co. Here he worked with the crayon on stone, doing letter heads, portraits for periodicals, humorous sketches, and redrawing also part of a series on the life of Luther when a boy of sixteen. A little later there came a swarm of clever occasional productions, diplomas, cards, advertisements, invitations, congratulations, menus, ornamental borders, title-pages, addresses, in which, as one writer has it, "the field for the expression of the *esprit* of which he had a superabundance, was limitless." Then again such pieces as the *Five Senses* (1835) and the *Lord's Prayer* (1837). All of these done with the lithographic pen.

Meanwhile, he had been given his first opportunity to prove his eminent talent for research. In *Denkwürdigkeiten der Brandenburgisch-Preussischen Geschichte*, a series of twelve plates in lithographic crayon, he showed not only knowledge of costume and other accessories, but a remarkable mental grasp of the scenes to be depicted. "Memorable Events in the History of Brandenburg and Prussia, from the Middle Ages to the Napoleonic Wars," are illustrated with a devotion to historic truth, and an absolute realism in which Teutonic romanticism and sentimentality had no place.

The tendency towards industrious research was now to be led into a definite channel. The illustrations to Franz Kugler's *Life of Frederick the Great* (1840-42) were the first of several series of drawings which caused him to become identified with the Frederician period. The most notable of these was the set of 200 vignettes for a sumptuous edition of the works of Frederick the Great (1843-56), originally presented only to notables and to large libraries. Later

the drawings were reissued separately (1882 and 1886). In the course of the thorough studies which such an undertaking implied to a man of his calibre, Menzel reconstructed this period of history for himself, and acquired a profound knowledge of the physiognomy and psychology of Germany in the eighteenth century. Comprehensive study of uniforms, arms and accoutrements in arsenals and private collections produced 435 studies of soldiers, with such dry details as wrist-bands and buttons separately and carefully drawn. The result of this laborious task we find in these 200 vignettes, graceful, vigorous, thoughtful, witty, imaginative, a commentary on the text which they illustrate, now with historical truth, again in allegorical vein or in variation of themes suggested or read between the lines, with remarkable dramatic vigor and philosophical insight. The illustrations being limited to twelve square centimetres in size, Menzel introduced them by a vignette representing a cupid holding a huge compass, with the legend "XII centimètres! Maximum!" and underneath "Hic . . . hic salta." Pictorial marginal notes are scattered throughout the book. To illustrate the difficulty of continuing the war in 1759-60, Menzel shows a maimed and bandaged hand being thrust into its mailed glove. Or the end of war, with honour, is indicated by a hand wiping a bloody sword with a bundle of laurel leaves. Menzel grew with his task, and produced a highly interesting human document. Through his book, also, Menzel wrought a revolution in the methods of wood engraving in his country. French engravers were tried, as the editor of the Paris edition of these illustrations informs us, but Menzel objected to their mechanical skill. The rest of the work was therefore delivered to German engravers, directed by the artist himself, who held them to rigid fac-simile of his cross-hatching, and made extraordinary demands on them. Graver as well as knife had to be used as his drawings increased in freedom and spirit. But the artist desired to preserve also the drawings of uni-

forms, fruits of laborious research. A publisher was found, but only thirty copies of these 435 pen drawings on stone were struck off, with the title *Armee Friedrich des Grossen*. Some years ago the artist's own copy, it is said, was sold to Stollwerck, the chocolate manufacturer, and since then these coloured studies have been appearing on picture postals issued by that house. The set is an authoritative source of information for the future, but Menzel has escaped monotony by putting his figures into natural and easy poses. In 1856, appeared *Aus König Friedrich's Zeit*, that delightful series of portraits of the king and eleven of his generals and statesmen, engraved on wood by E. Kretzschmar. There is no feeling of made-to-order, stiff, official portraiture here, all is life and action, and these twelve worthies as they are depicted, one tying his sash, another putting on his coat, each one in a natural attitude, might have been thus sketched *ad vivum* by a contemporary—had such free observation been possible in their day.

All of this, be it remembered, was accomplished before Menzel's fortieth year, and he was yet to emancipate himself from the cross-hatching of pen-and-ink, and bring the famous carpenter's pencil into action. Insistence must again be laid on his steady and continuous progress. There was with him no resting on his laurels, no complacent adherence to a style which had brought success. While he developed a well-defined style, he never adopted a manner for its own sake; in other words, he did not place method above fact. "Facts" was the keynote of his work. A drawing such as *Early Morning on the Night Express* (1877) may call up a remote vision of Gavarni or some other master of the Golden Age of lithography. But strong notes of velvety black, as a display of virtuosity, a dash of bravura, we do not find with him—except it be in his scraped lithographs. And yet he showed remarkable virtuosity. But, if one may make so fine a distinction, it appeared in his ap-

plication of the medium rather than in his style, in his command of resources for the expression of truth, not in a parade of individual manner or of technical pyrotechnics.

The variety of problems and subjects cultivated by him, and of processes and means employed in artistic expression, is as striking, as remarkable as the sureness with which he overcame the difficulties of the media. In his *Versuche auf Stein mit Pinsel und Schabeisen* (Attempts on Stone with Brush and Scraper), 1851 (brush and scraper dance a wild roundelay on the title-page of this series of six) he scrapes the lights out of a foundation of ink wash on the stone—a sort of application of the mezzotint principle—with complete mastery of the material. His *Boy Christ in the Temple* (1852), with its characteristic studies of modern Jewish types, is another example of this method. So in his *Radierversuche*, six etchings published in 1844, he shows the same keen insight into the nature of the medium, the same practical skill in its manipulation.

With the exception of the illustrations to Heinrich von Kleist's *Der Zerbrochene Krug*, and a few separate pieces, the black-and-white work produced in the second half of his life was not for reproduction, but for study. His published work, catalogued by A. Dorgerloh in 1896, comprises 1393 pieces. His drawings are numbered by the thousands; five thousand of them were in his studio at the time of his death. The reproduction of a selection from these would form a most useful illustration of his letter to a young art student, written in 1891. "Not everything," he informs the young lady, "is to be conquered by *painting* studies. You can still draw when there's neither time nor place for painting. And draw *everything* whether for a purpose or not. Just for the practice. Besides, there should be *no unessentials* for the artist. And finish as much as possible—sketch as little as possible. Pupils should not 'sketch' at all."

Truly, to Menzel himself nothing was unessential. With proper

regard for the principal effect, accessories were never disregarded. To each task his full mental and technical abilities were devoted, and his thoroughness was supported by a power of observation which nothing seemed to escape, and by an unusual memory.

Menzel held a place by himself; he was a towering monument throughout succeeding generations of absolute and unalterable fidelity to nature and to himself. He went his own way, exhibiting with the old school as well as with the younger men, progressive always, anticipating progress, in fact, but standing aloof from and above the at times passionate strife between the old and the new. His influence on German art was quietly exercised, not polemically, but by the force of his artistic personality. He was, as Max Jordan puts it, the "conscience of modern German art," he who as a painter anticipated Courbet and Monet, who in the late forties, we are told, was painting in a manner which, if continued, would have left little for the French impressionists to say.

This tireless little man, who had devoted his entire existence to art, continued to work and to improve almost to the day of his death, in his ninetieth year.

Appreciation of Menzel's genius is international, French, Dutch and English critics vying with those of Germany to render homage. His powerful drawings, and the long life of ceaseless and untiring activity which they represent, are pregnant with meaning for the art student of any land.



VASE-PAINTER'S STUDIO
From "Douris et les Peintres de Vases Grecs"

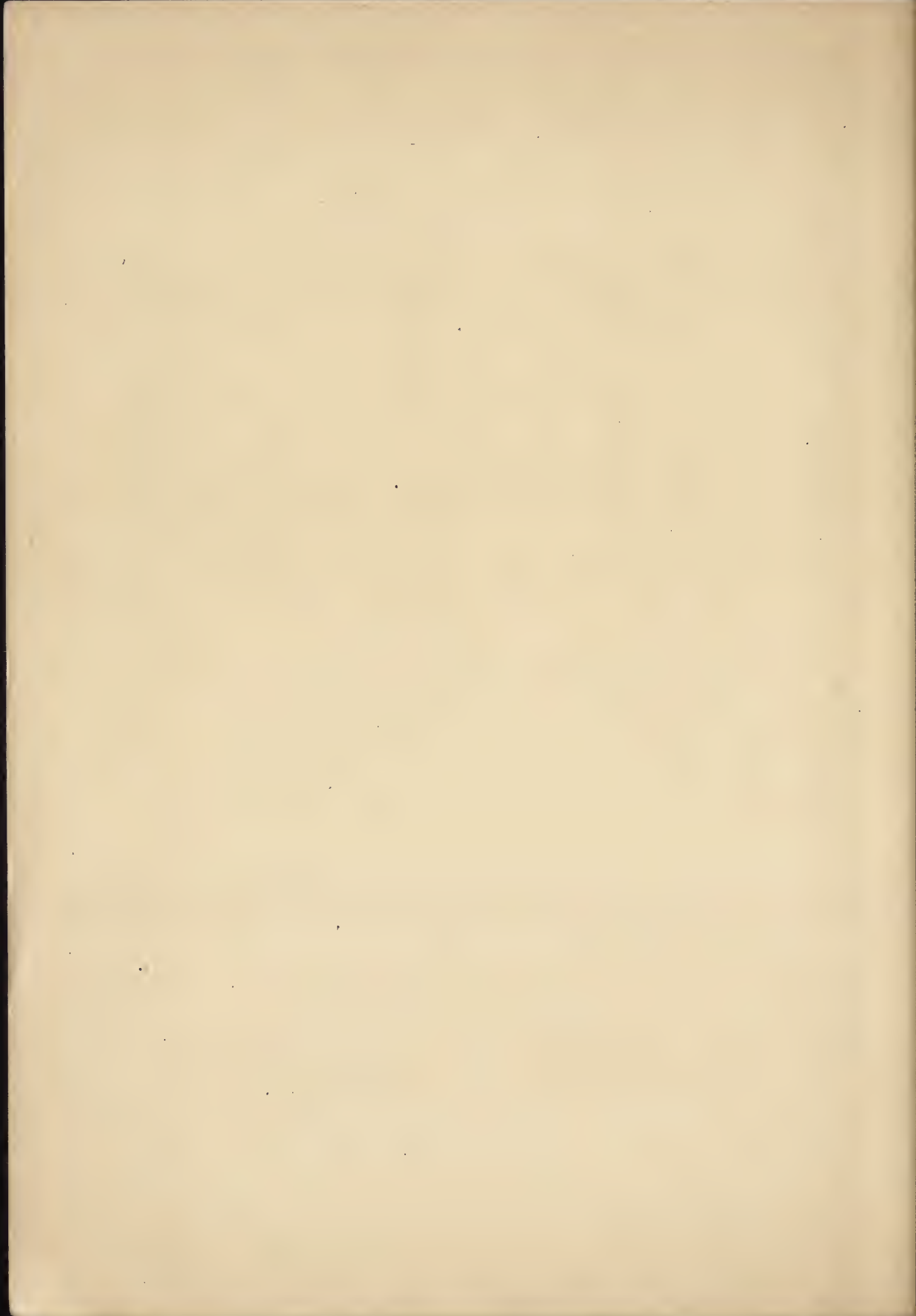
Douris and Greek Vase Painting

By Elisabeth Luther Cary

IN the fine archæological collection of the Boston Museum are four vases signed by Douris, a Greek potter and painter of the fifth century, who worked in the red-figured style, and who has been chosen by the well-known archæologist, M. Edmond Pottier, to represent the Greek vase painters of his time in the valuable little monograph recently published in France. The Boston vases appear to be excellent examples of the style and spirit of Douris, showing the delicate touch, the simplicity of conception, and the suavity of physiognomy and gesture characterizing his work. The decoration reproduced here is from the interior of a vase of the kylix shape, and represents Dionysus holding a kantharos above an altar and about to offer a libation. The vase was published in the *American Journal of Archæology* in 1900, and Professor F. B. Tarbell,

INTERIOR DECORATION OF KYLIX BY DOURIS
In the Boston Museum of Fine Arts





who described it, referred to the figure of Dionysus as having "the least possible subject interest," and poorly filling the circular space. While it is somewhat meagre and rigid for the shape of the space in which it is set, the pose and action have a marked dignity not in any degree contradicted by the carefully drawn head. The exterior of the vase represents a *Dance of Satyrs and Mænads* in two groups of five figures each. In this case the curving lines of the bodies and the rhythmic action of the limbs are perfectly adapted to the convex surface on which they are placed. The vase was found at Orvieto, 1886, in the ancient cemetery on the northwest side of the hill. It was for thirteen years in the possession of Dr. Thomas Wilson, who was assisting in the excavations at the time of its discovery. In 1899, it was given to the Museum by Mrs. Samuel Torrey Morse.

At this late day of artistic pottery, when so many wares are impressed with a personal stamp, and formed according to an individual taste, it is interesting to look back nearly twenty-five hundred years and note the conditions, often curiously similar, under which the ancient art of vase painting was followed in Greece. In M. Pottier's monograph¹ an effort has been made to put vitality into that unfamiliar past, and to bring before the general reader in something of their daily habit and aspect the workmen who indulged their skill, taste and humour in the practice of their pleasant craft. Douris was selected as the special subject of the monograph because although he was less celebrated than others of his time, more examples of his signed work have escaped destruction, and, moreover, in these examples his imprint reads "Douris has *painted*," whereas his contemporaries more often follow the formula: "So-and-so has *made*," introducing the element of doubt as to whether the maker was also the decorator. The Brussels Museum possesses a cantharus

¹*Douris et les Peintres de Vases Grecs.* Par Edmond Pottier. Paris: Librairie Renouard.

which "Douris has made" so that we know he was also a practical potter, but he was above all a designer, and in his art reflects somewhat of the greater art of his period, and provides us with a fairly vivid picture of the ancient art life on the glorious little peninsula from which we are still receiving our legacy of antique forms of beauty.

Before attempting to reconstruct the individual career of Douris, M. Pottier retraces the general outline of Greek society of that time. At Athens, as in other Greek cities, commerce was chiefly in the hands of the metics or resident aliens who were domiciled in the town and admitted to certain political rights. The government of Athens was supposed to be particularly mild and favourable to the metics, and it is calculated that at the time of the Peloponnesian War (431 B. C.) the number of metics in the city reached about 96,000 as against 120,000 citizens. It is therefore reasonable to suppose that at the beginning of the fifth century many vase-makers were either foreigners or of foreign extraction, and we may think of the Athenian ceramic industry as forming a quarter apart, a little world comprising people of different races and classes of society. First the master, director of the manufacture and a craftsman as well, capable of making and of decorating a vase, and of composing models of shapes, ornaments and subjects. Next, his collaborators, sometimes admitted to the honour of a signature, occupied under his direction with the making and decorating of the pottery; among these were women as we see from a very pretty vase painting which shows the interior of one of the studios with the decorators at their work, and the Goddess Athena entering, accompanied by little Victories, to crown the meritorious workers. Finally, the labourers employed in the kneading of the clay, in the preparation of the varnishes and colours, in watching the ovens, in the transportation of material, etc. All this is not very different in essentials from the organisation of a modern ceramic industry.



ACHILLES SLAYING THE YOUTHFUL TROILUS

From "Douris et les Peintres de Vases Grecs"

M. Pottier reminds us, however, that we must always think of such matters in Greece as on a scale much more modest than that of our modern industries—an industrial enterprise involving less expenditure, a smaller amount of capital, and the employment of fewer persons than now. And he emphasises the fact that the division of labour was much less rigorous. The same man formerly was capable of performing various tasks, there was none of the modern effort toward transforming men into purely mechanical agents confined

to one small corner of an industry for the sake of the greater precision and rapidity of workmanship to be expected of him. Apparently, in fact, one of these old potteries was not unlike those recently started in this country in connection with Arts and Crafts Societies, and a part, at least, of the praise bestowed upon the ancient product is deserved by the modern wares which also show freedom from the "coldness of mechanical labour," and from the "triteness of copies repeated to satiety." In one respect, however, the ancient pieces differed fundamentally from most of those made for the modern market; they were made for use first, and their appearance was a secondary consideration. "The Greeks had no *bibelots*," says M. Pottier. "One might even say that there were no amateurs or collectors among them. Utility was the sole basis of art; it constituted its force and health." The beautiful amphoræ, for example, were used to hold the famous oil of the olive groves or the wine of Parnassus, and the cups decorated by Douris were not in the least "museum pieces," but were passed from hand to hand at the gay banquets to be freely admired by those who drank from them.

The great demand for the wares, and the rich votive offerings attributed to some of the successful potters, also the existence of a picture in which a certain potter named Smikros appears to be enjoying life in a manner possible only to the wealthy, suggest that Douris and his companions were probably in easy or affluent circumstances. That they were also members of the highly cultivated and educated classes, M. Pottier doubts. He pictures them to himself as moving in the lower circles of Athenian society, educated to a moderate degree only, nevertheless great by reason of "the activity of their artistic sense, always alive, always struggling in competition with rivals or with the neighbouring masterpieces," and by reason of "that supreme quality of the Greeks, sensitiveness to all beautiful forms of life."



SALE OF VASES AND PURCHASER

From "Douris et les Peintres de Vases Grecs"

M. Pottier does not enter into any detailed discussion of the still problematical technic of Greek vase manufacture, but assuming that the vase has reached the hand of the decorator, he gives an interesting description of the mediums and tools employed. Of the former, the most precious, he says, is the black, the composition of which is not known, and which for the Greek was what India ink

has been for the Japanese. Its beautiful lustrous quality is wholly different from the cold, waxy look of modern imitations, and it is indestructible even by means of acids, not altering with time if the clay beneath has been unassailed by dampness. Armed with this black and brushes, the most characteristic of which has a long fine point, also a sharpened stick or some other pointed instrument, Douris is ready to place his design. He begins by making a light sketch with the hard point on the unbaked clay, leaving a mark which can be distinguished even through the varnish of the completed product. This sketch is not a formal tracing but a spontaneous line suggesting the salient points of the composition, and seldom fixing the complete outline of any figure. The contours are next drawn in black with a large brush full of colour, leaving a clearly discernible brush-mark. Finally the details are delicately indicated with the fine brush, the painter holding his tool in his closed fist after the manner of the Japanese. M. Pottier warmly disputes the accuracy of the opinion that the drawing made in this way is allowed to pass without revision on the part of the artist, and rightly assuming that a stroke of a wet sponge would obliterate any part of a defective line in the course of the process, argues that it is precisely the ease with which corrections may be made that accounts for the final impeccable appearance of the drawing, a point of view certainly supported by the experience of modern workers in pure line. After the outline and inner lines are drawn, sometimes with the black medium diluted, giving after the baking a charming suggestion of the play of gold through the drawing, the solid background is laid in between the figures, and a few lines are drawn in red to enhance the effect. Inscriptions and the artist's signature are also frequently traced in red. Although in the time of Douris the taste in decoration was for severe simplicity, some of his contemporaries used other colours than black and red. Douris, however, inclined to no such experiments. M. Pottier

compares him to Ingres in his respect for line as the very foundation of art, and in his pleasant, elegant, rather superficial figures, we may by an effort of the imagination recognise a kinship with the cool charm of the author of *La Source*. Like Ingres, also, Douris has found many to underestimate his quality as an artist. The ardent archæologist Hartwig, for example, fails to find in him anything to arouse the deep thoughts awakened by Euphronios. It is refreshing, therefore, to have M. Pottier do full justice to the gracious beauty of the design for the inside of the Louvre cup, depicting Eos carrying the body of her son Memnon, and see in it the influence of the higher forms of Greek art by which its maker was encompassed. The loveliness of this antique conception, which M. Pottier calls "the first image of the *Mater Dolorosa*," is hardly to be exaggerated. The fine curve of the drooping wings, the sorrowful bend of the strong, shapely head, the inflexibility of the thin, long body of the dead warrior, and the mild, benign expression of his face, give every reason for M. Pottier's comparison with the Christian conceptions of the *Pietà*, and outburst of appreciation for art as a form of expression. "Art," he exclaims, "swims beyond the bounds of time and space; there is nothing else that so renders tangible the solidarity of the human generations that succeed one another in ignorance of each other."

Like many other artists, Douris is happier in his treatment of single figures than in composition, and his taste, so far as we can judge of it from the examples of his work that have been preserved, was that of the realist. More than three-quarters of his drawings represent scenes from contemporary life, young athletes, running, wrestling, leaping, or throwing disks in the palaestra (one of the Boston vases shows a very beautiful drawing of a disk thrower); the interior of a school, showing the pupils and masters with their scrolls and musical instruments, the preponderance of the latter recalling the phrase of the ancient Damon that one could not change

the laws of music without causing the State itself to tremble; the interior of a pottery with all its workers engaged in their various tasks. He therefore is a valuable witness to the customs of his time, and in his military subjects to the events of contemporary history. His biographer quotes the words of the Danish archæologist, Julius Lange, to the effect that we appreciate Greek art through Greek vase-painting in much the same degree as we could judge of sunlight by moonlight, and adds: "But if industrial art is thus inferior to the great lost masterpieces, let us not forget that it is nearer to the people whose thoughts it expresses with vigour." Vigour of expression characterises not only the art of Douris, but that of his period, and modern students of industrial art will not find it difficult to read their lesson in the splendid energy with which the idea, not always elevated, but always vivid and significant, is interpreted.



POTTER'S STUDIO

From "Douris et les Peintres de Vases Grecs"

The Galleries

THE FINE ARTS EXHIBIT OF THE LEWIS AND CLARK EXPEDITION

By Elizabeth H. Denio, Ph.D.

HOUSED, in great part, on the exposition grounds in an unpretentious, one-storied building of no marked architectural style, and, in small part, in the Portland Art Gallery, the one thousand one hundred and fifteen examples of pictorial and sculptural art shown in the two places mark another milestone of progress in American art.

Each exposition from the Centennial to the Lewis and Clark has brought a great opportunity to our artists, and each has revealed strong, individual characteristics. Is not this latest one in its art a new departure, ministering to present needs in the West and throughout the land as a whole?

Mr. Frank Vincent Du Mond, Chief of Fine Arts, worked with limited time but great resources at his disposal, with a wide acquaintance of art conditions at home and abroad, and definite aims. His policy was not to accept everything available, but mindful of the limited space for the exhibit and the great distances to be covered in transportation of works, he sought the best examples of each artist's production. This reactionary departure from the methods of past expositions, with its condensation in the number of exhibits, secured a result most favourable for the public. The average mortal cannot walk over five acres on which have been placed four buildings containing two hundred rooms and ten thousand art works and carry away clear impressions of much value. To secure definite ideas many visits must be made, and section by section studied. While the seven large galleries of this Fair furnish abundant material for repeated visits, the display of art work does

not bewilder by its size, never seems beyond human endurance to see, or human capacity to remember, and the high standard of excellence obtained makes the exhibit of great educational value.

The numbering of pictures in numerical order in each room seems an improvement to one who attempted at the last exhibition to use a catalogue so arranged that the finding of any work by reference to it was difficult, but here, as in St. Louis, the temptation has been too strong for resistance to fit paintings into places according to size and frame, above all, to secure decorative effects. Only at the Pan-American Fair have we found the ideal plan—the placing of all work by one artist, whether large or small in size, together.

In Gallery A the greater number of the one hundred and fifteen examples illustrate three art movements in France and the United States: Impressionism, Pleinairism and Mural Decoration. Manet, so often mistakenly called an Impressionist, though certainly a leader in that movement, is seen in important examples, *Ecce Homo*, *Faure dans Hamlet*, and a *Landscape*. Monet's art appears in five canvases of different periods, and his followers, Sisley and Pissarro, are seen in fine fashion, but there is no example of Pissarro's boulevard scenes in Paris, his latest and best art. Renoir, delightful master of rainbow hues, of multi-coloured lights and Boucher effects, has *La Route*, *Head of a Woman*, *Two Girls Seated*. Boudin's three canvases are of high merit. Classed among the French Impressionists, he is not of Monet's school, since he mixes colours on the palette, yet in true studies of light and colour may have helped Monet. One understands how his restful greys and exquisite refinement won hearts, how he alone in the sixties of the last century escaped the persecution that followed the rest of the school. Younger French Impressionists, André, Maufra, Moret, Loiseau, keep alive the teachings of Monet. To a limited extent Impressionism is followed in the work of Italian and Spanish artists

represented by Zandsmenghi and Canals. American Impressionism, associated with *plein-air* studies, is seen in full force in the paintings of Theodore Robinson, Hassam, Curran, Breckenridge, Mary Cassatt, and J. Alden Weir.

That noble thinker and leader in mural painting, Puvis de Chavannes, is represented by *Maternity*, *The Shepherd's Song*, *The Reaper Death*, the last two, cartoons of pictures of his best period. Well-known decorators of public buildings in this country—Robert Reid, Frank Benson and Violet Oakley—make notable contributions strong in allegory, American types, brilliant colour and light effects.

Entering the next gallery is like coming from summer out-door heat and dazzling light into a cool, shaded house. The collection seems at first sight heterogeneous, and, indeed, it is less homogeneous than the one just briefly considered. At first impression, it has a conventional character, but this does not lessen its value for the student, for here, best of all, he follows the history of Old World art to the present. The Golden Age in the Netherlands is seen in a *Holy Family*, a genuine Rubens; in the Rembrandtesque, *Old Man*, by Berghem, and *Girl With a Broom*, by Fabritius; in typical paintings, by Steen, Cuyp, Potter, De Keyser and Pourbus. Watteau, Romney and Canaletto represent the eighteenth century. The leaders of Classicism, Romanticism and Realism in French art—David, Delacroix and Courbet—are here to reveal the significance each of his era in evolution. Six Courbets in this collection! When has the American public had such a view of this artist's range and power in land- and seascapes, still-life and figures? *Sea Shore* has the qualities of the famous *Wave* of the Louvre.

From Bonington, Crome and Constable, of the English school, to Georges Michel and the Fontainebleau masters, is the course historical development in French landscape painting has taken, and it

is well indicated in this room. *Old Bridge near Norwich*, by Crome, is a marvel of tree-drawing with his characteristic detail and conventional brown tones. *Coming Squall* and *Clouds*, rare examples of that "*solitaire silencieux*" Michel, give a strong contrast to Crome's art in the effect of masses, the marked lights and shadows, and the passionate feeling. Turner's *Bay of Naples* is a small but perfect example of this artist of many manners, so difficult to classify. This painting has the refinement and delicacy of Turner's water-colours, and it is well known that he often put water-colour upon oil. No better example could be found to support the statement that Turner was the first great Impressionist—or to show a distinction between impressionism and pleinairism. This pearl-like picture was his dream of Italy, a place of colour and light, of warmth and languor, and it was made in a dingy studio of dark London. *The Man With a Hoe*, seen at the Columbian Exposition, is loaned again by Mrs. W. H. Crocker of San Francisco. Millet's great picture is too well known to call for description, but it is interesting to note the attitude of the exposition public toward the work. Few persons seem to understand the nature of the French peasant, and that Millet is one with his class and dignifies their life. One not very important canvas by Martin Rico, four highly characteristic paintings by Monticelli, some genre and still-life pieces by Bonvin and Vollon, complete the foreign exhibit in Gallery B, unless with these names we include Arthur Dawson, English born, and the South American Luis de Mora, also represented here.

In the five galleries of the left wing, European art appears again in good examples of the Barbizon masters in an *Italian Girl* of Lefebvre's familiar manner, and *A Reception*, by Tissot, a reminder of the days when his theme was English society life. A grand head of Momsen, by Lenbach, justifies his fame, but seems rather to belong to Menzel. The secessionist, Gotthard Kuehl of Dresden, seeks to interest us in the *Interior of a Village School*.

The Belgian artist Alfred Stevens has an unusually attractive *Italian Scene by the Sea*. One member of the Glasgow school, D. G. Cameron, sends *Lillian*, rich in colour, and with a certain elusive quality. The delightful Dutch artist B. J. Blommers makes a notable contribution in *Shrimp Fishers at Scheveningen*.

More than two hundred living American artists have contributed to the exhibition, each from one to six pictures, making a grand total that should give an adequate idea of art movements, fashions and tendencies in this country. Nor have our dead masters been forgotten. *Bringing Home the Cows*, by George Fuller, and *Newbury Pastures*, by William Morris Hunt, afford great pleasure to those who know the services of these teachers and leaders. A very personal, distinguished though somewhat laboured style is seen in *Reverie*, by Wyatt Eaton. Our great landscapists who have left unfilled places—Inness, Wyant and Minor—are splendidly represented, while one misses from the group Homer D. Martin. One of the three Wyants—*Beeches in Autumn in the Adirondacks*—is an exceptional painting, golden brown in tone, modern in touch and lovely in atmosphere. *Portrait of a Child* proves a disappointment to many who came prepared to do homage to Whistler, but this master's influence is evident in his pupil, Edward Duffner, whose portrait, *A Flower*, offers a pleasing study of browns, and to a less commendable degree the same influence can be followed in Carl F. Frieseke's *Girl with a Green Sash*, of which, surprisingly, he has sent a second version. In a more forceful manner, Robert Henri also suggests Whistler as a model, but Henri's art lacks ease, and affects awkward angles and ungraceful poses. Our older artists show a sound accomplishment that calls out pride in the American school. As we study in these galleries examples of portraiture, genre, ideal figure-painting, landscape, marines and illustrations, we realise that the period of crude effort is over. The art does not look French, Dutch or English, but American, and the national look is also seen in the work of our younger men.

More than two hundred landscapes and marines bear out the assertion that American art is strongest in this direction. Leonard Ochtman's six canvases are so even in excellence that one hesitates to call *October* the best; Horatio Walker's *Ploughing in Arcadia* is the work of a master; Charles H. Davis is very able in *Summer Clouds*; J. Francis Murphy charming in his *Where the Sunlight Lingers*; Emil Carlsen has in *Night, Old Windham*, a brilliant picture, which places him in the ranks of the *Intimistes*. The latest fashion from France, of which Henri le Sidaner is an exponent, finds here a marked following. In the twilight, moonlight, and night themes, realities of air and colour are kept, to which mystery and poetry have been added, the whole bringing repose and peace with suggestions of human life near at hand. This new landscape art is represented by C. W. Eaton, Edward Rook, Paul Dessar, Birge Harrison, Edward Field, Ben Foster and Jonas Lie. Among other delightful work in landscape and marine painting, are examples by Groll, Cohen, Turcas, Yates, Talcott, Poore, Keith, Williams, Prellwitz and Snell. There is another kind of landscape art of an imaginative sort, which embodies a fairy tale, romance, or dramatic mood, and in this small class of artists one may place Frank Vincent Du Mond, Fred Dana Marsh and perhaps Arthur Davies.

Colin Campbell Cooper appears in studies of architecture and the street life of our great cities in *The Chain Gate*, *The Flatiron*, *Trinity Church* and *The Ferries*. Indians and wild animals of the West are best represented at the hands of our sculptors, among whom Boyle, Harvey, Solon H. Borglum find place in the galleries with small bronzes.

George de Forest Brush's *Mother and Child* and *A Family Group* attract much attention from the crowd of visitors, while Kenyon Cox's *Science Instructing Industry*, and Mary Macomber's *Night and Her Daughter Sleep*, with their fine decorative qualities, appeal to but a small class.

The collection includes fifty small bronzes in busts and statuettes; three marble figures by Bela L. Pratt; fifteen miniatures by Margaret Kendall, M. Lesley Bush-Brown, Helen Savier Du Mond and Laura C. Hills; and twenty-five photographs selected by a competent jury from the work of E. S. Curtis, W. B. Post, Sarah C. Sears and other admirable artists.

In the city gallery, four hundred exhibits include painting in water colour and pastels, original illustrations, drawings and sketches in oil, direct from nature.

The value of this great art exposition is incalculable. Visitors who go often to eastern cities and to Europe, who have pictures, and can buy more, are gainers, but the greatest benefit comes to the thousands who take home a finer standard of taste, new desires for refinement and beauty in surroundings. A plain, middle-aged man said to me after looking long at Ochtman's *October*: "I've lived twenty years in the forest and seen a sight like that a thousand times, but never before on canvas, and never before thought it beautiful."

A marble replica of the bronze Bacchante by Mr. MacMonnies (now in the Metropolitan Museum) is on exhibition at the Museum of the Brooklyn Institute. Owing in part to the greater suavity of the material and in part to certain effective variations from the original model, the marble Bacchante is a much more charming creature than her bronze prototype. The modelling of the face in particular has gained an effect of subtle and distinguished beauty that represents, as the bronze does not, youth and gayety of mood without the excessive abandon incompatible with the fine rhythm of the lines of the figure.

Bernhard Hötger

BERNHARD HÖTGER is a German sculptor already better known in France than in his own country and whose work shows strongly the influence of Rodin, without, however, losing a certain frank and sturdy Teutonic quality of its own. Born in Westphalia, Hötger received his first instruction in the workshop of a stonemason, and in the execution of more or less artistic mortuary monuments found opportunities for practice in modelling and sculptural work. He then went as an unknown young sculptor to Paris, and there fared sufficiently well to earn his daily bread at least, although his admiring critic in the *Zeitschrift für Bildende Kunst*, Herr Schmidt, declares that for a considerable time it was bread without butter. In the early days of this student period he modelled little street figures, ragpickers, beggars, vendors, and the like, and since he had no public eager for his work, he traded them for drawings by artists whose name had a certain commercial value, and these drawings he cheerfully sold to dealers. For the last three or four years, however, he has exhibited regularly with the Independents and in the Champs de Mars, and this present year he has had a large exhibition of his work, showing all the results of his Paris study. He is working now on a life-size group which is said to reveal an admirable ability to bring together numerous figures in unity of composition, keeping every part harmoniously related to the whole.



STUDY BY BERNARD HÖTGER
From the Zeitschrift für Bildende Kunst



Arts and Crafts Department

Edited by Annie M. Jones

THE DUN EMER GUILD

IN the county of Dublin, Ireland, ten miles' walk from Dundrum station on the mountain side, may be found the headquarters of the Dun Emer Guild, a society of Irish craftsmen whose beautiful work recently has been seen in New York at the Irish Industrial Exhibition. Three years ago Miss Evelyn Gleeson started the enterprise with the hope of carrying on the rudely interrupted traditions of Irish craftsmanship, and of producing a national art with its roots deep in the history of the people in place of the mere echo of the art of other nations. In her own house she established weaving, embroidery and printing, providing the plant and the materials at her own expense. Miss Yeats and Miss Elizabeth Corbet Yeats, sisters of the poet William Yeats, went with her to teach embroidery and printing, and she herself took charge of the weaving. Later the industries of book-binding and enamelling were added. The book-binding was conducted by Miss Nora Fitzpatrick with the high ambition of reviving the glories of the Irish bindings produced in the eighteenth century, and Miss Emily MacCarthy carried on the enamelling in a separate workshop. Last year Miss Yeats and her sister undertook the management of their own departments, and Miss Gleeson's financial responsibility with regard to them ceased. At Dun Emer the workers are formed into two co-operative societies, the profits being divided among them after expenses are paid, and this arrangement is reported to be thus far very satisfactory. All the materials used are as far as possible Irish: the handsome, tough paper of the books, the linen of the embroidery and the tapestry of the carpets, and the work done is filled with the Irish spirit, the spirit of the old Ireland that still

Wanders laughing and eating her wild heart
Among pigeons and bees.

Burne-Jones liked the Irish very much, he said, "because they feel quickly and laugh at the right things." He might have added that in design they see quickly and select the right things. The tapestry pictures on exhibition in New York and the exquisite embroideries showed remarkable individuality of design without the slightest taint of eccentricity. One of the tapestries, representing an old king in meditation by the seashore, with birds about him, and the legend "Thought" or "Reflection" in Gaelic letters woven in the lower border, was more charming in colour than in design, the soft wood tones, deep cool blues, and pure reds producing a harmony not in the least easy to analyse, but unmistakable and delightful. Another panel represented a skiff and a young Irish girl at the rudder with the red brown hair of the North, sailing over strange blue seas rimmed by mountains. This was called *The Voyage to the Land of Youth*, and both drawing and colour were curiously compounded of subtlety and frankness. The method used in the tapestry weaving was that approved by William Morris; the tapestry being made on the *haute lisse*, or upright loom, at which the weaver works with the warp upright in front of him, forming his picture by the exercise of his intelligence instead of by the mechanical process used in connection with the low warp loom in which the workman cannot see the effect he is producing.

Miss Lily Yeats, whose beautiful embroideries in the mediæval style formed a distinctive feature of the little exhibition, was trained by Morris himself, and, true to the Morris tradition, makes her patterns rich and intricate and uses colours that are both bright and delicate, the "cheerful colours" which Morris so much loved in spite of the reputation he strangely gained for preferring dun tints and muddy greens.

The printing of books at Dun Emer also is a little in the spirit

of the founder of the Kelmscott Press, since only books in themselves important and of especial interest to the printers have been chosen for publication, such as a selection from the poems of Lionel Johnson, *The Love Songs of Connaught*, by Dr. Hyde; *In the Seven Woods*, by W. B. Yeats, and *The Nuts of Knowledge*, by A. E. The style of the books, however, is much simpler than that of the Kelmscott product, and for that reason pleasanter.

It is possible that this spirited and intelligent effort on the part of Miss Gleeson and her collaborators will fail in its chief object, which is to keep the Irish people in their own country and true to their best inheritance, but the charge of impracticability cannot be brought against it. The work has been undertaken with a high technical standard in mind, and its results show not merely the poetic and mysterious instinct for spiritual beauty, characteristic of the race, but a firm comprehension of practical detail, and a strict avoidance of that slovenly finish so often found in the work of amateur craftsmen of artistic predilections.

At the Congress of Librarians recently held at Liège the assembly approved the project presented by Professor Gayley of the University of California for the establishment in America of a bureau at which shall be gathered the stereotyped plates of manuscripts and the matrices of seals and coins, and which shall place proofs at the disposition of scholars at a moderate cost, and publish as many facsimiles as possible of the rarer manuscripts. The recent burning of the Royal Library of Turin and consequent destruction of the beautiful *Hours of Turin*, illuminated by the Van Eycks, has furnished a sad proof of the possibilities of irremediable losses where precious documents are preserved only in the single original example, as is commonly the case.

Free lectures of interest to students of art will be given at the rooms of the New York Board of Education (Park Avenue and Fifty-ninth Street), at 8 P.M., on the following dates:

October 18, "Buddhist Art in Anuradhapura, the Lost City of the Jungle," by Professor A. W. Dow.

October 21, "Florence and the Shepherds' Tower," by G. C. Mars.

October 25, "Assisi and the Giottesque," by Professor A. W. Dow.

October 28, "Rome," by William Freeland.

November 1, "Pentelic Marbles," by Professor A. W. Dow.

November 4, "Athens," by Dr. Clarence H. Young.

November 8, "Modern Landscape Painting," by Professor A. W. Dow.

November 11, "Constantinople," by Theodore Chopourian.

November 15, "American Painters," by Alexander T. Van Lear.

The Menzel exhibition, recently opened at the Lenox Library, New York, is one of the most important ever arranged there by the curator of the print department, and affords an admirable opportunity to study the results of different processes in lithography. Menzel was above everything a draughtsman, and his work on the stone has the precision, the spontaneity and technical mastery of an artist untroubled by reminiscences of other methods than the one immediately in use. Whether he chose to draw with pure line or stump or scraper, he showed himself absolutely at home with his medium. The exhibition includes his etchings, also, and reproductions of his drawings. It will remain open for at least three months.

Book Reviews

(A History of English Furniture. By Percy Macquoid, R. I., with Plates in Colour after Shirley Slocombe, and Numerous Illustrations selected and arranged by the Author. Vol. 1. *The Age of Oak*. New York. G. P. Putnam's Sons. 1905.)

Among the numerous books on furniture issued during the past two of three years, Mr. Macquoid's *History of English Furniture* takes a high rank. He has divided his subject chronologically into four periods, the first of which, 1500 to 1660, is covered by the present volume under the title *The Age of Oak*, and comprises furniture that can be attributed to the Renaissance and its evolution from the Gothic. In the interesting preface we are reminded that all very early English furniture that has come down to us is of oak, as deal and chestnut were rare and valuable woods in former times, beech and elm were not durable, and walnut was not grown for its wood in England until about 1500. Mr. Macquoid also emphasises a fact seldom considered among the revivalists of Gothic furniture to-day and quite overlooked by the intelligent but hopelessly prejudiced Morris in his ponderous designs, namely, that in the Middle Ages cumbersome solidity in furniture was necessary for reasons that no longer exist in the slightest degree, as seats occupied by men armed cap-a-pie must be of firm construction, and the frequent carting about of household goods from one castle to another also demanded great strength both of material and construction. The text accompanying the numerous and fine illustrations is distinguished by its historical excellence. Although it lacks somewhat in fulness, it is rich in the quality that makes the past vivid and connects archæological details with the moving human life of the time.

Among the illustrations are included a number of very magnif-

icent examples of marquetry, notably the extraordinary table-top made for "Bess of Hardwick" on the occasion of her marriage to her fourth husband, the Earl of Shrewsbury, in 1568. Mr. Macquoid appears to intimate that this enterprising lady, who began her married life at the age of fourteen, dictated the design, as he says that the originality and power of her mind is apparent through the construction and decoration of Hardwick. From the reproduction, which happens in this instance to be rather poor, the designer seems to have had a fancy marked rather by eccentricity than by originality. The contrary is true in the case of the beautiful cabinet owned by Sir George Donaldson, in which formality, grace, and variety play precisely their appropriate parts. The history of this cabinet shows to what base uses the finest old pieces may descend, as it was found in the basement of a country house serving as a rabbit hutch, the baby rabbits occupying the charmingly decorated lower compartments. It is painful to trace in the examples reproduced the rapid deterioration of design during the years immediately following the middle of the seventeenth century, and modern craftsmen will find ample support for their theories in the comparison of the old simple patterns with the atrocious dots, bosses and various applied ornaments with which the more debased pieces are covered. To modern craftsmen, also, the pages on the use of varnish will be of practical interest. The series to which this handsome volume belongs is naturally of special value to the collector of furniture, but the general value of just such works, intelligently but not pedantically written, and fully illustrated, cannot too often be insisted upon. They enhance the interest of household art for the least instructed reader, and also help to rebuild the delicate links with the past which have been for the most part so ruthlessly broken for the ordinary civilised person of to-day.

A blemish none the less irritating that it is so frequent in books of this class is the poverty of the index.

(Newnes' Art Library. Filippino Lippi. New York. Frederick Warne & Co. 1905. Price, \$1.25 postpaid.)

The present volume of Newnes's Art Library presents the work of Filippino Lippi in sixty-four half-tone illustrations and one photogravure. The half-tones are printed on heavy, highly calendered paper, and give a very clear effect in the case of the more complicated compositions. The admirable arrangement of the groups in three classes, the first comprising the more imitative works, the second the masterpieces of Lippi's best style, and the third his florid later work, makes it easy for the student to follow the course of his artistic development. The text is written with critical insight and complete freedom from the trail of compilation which is over so many popularising art books of the present hour. A list of Lippi's principal works is given, among them the *Holy Family with St. Margaret*, in Mrs. Warren's collection in Boston. This tondo arouses Mr. Konody's enthusiasm to the highest degree, and failing to include it among his illustrations, he describes it in the text as "glorious in colour, perfect with regard to the difficult spacing within a circle, bewitching in the tender expressiveness of the Madonna's lovely features, and faultless in its linear arrangement." He further affirms of the conception of St. John the Baptist that it is "essentially modern, and it is difficult, if not impossible, to find a parallel in fifteenth-century art."

(Lessons on Form. By J. Blunck. Bruno Hessling Co., Ltd. New York. Price, \$3.00 net.)

This ingenious little work is intended for use in schools where the instruction in drawing is limited to a very brief period, and is in the direction of conventional ornament. It is practical in character, and seems admirably to combine the more or less mechanical methods from which, under such circumstances, the best results are

gained, with a constant endeavour to keep before the mind of the teacher the necessity of impressing natural forms on the attention of the pupil, and explaining the simplification they undergo in their adaptation to ornament. As much practice as possible in free-hand drawing is also urged, and while the method as a whole is not so free as that which finds most favour in American schools, it has many advantages for those pupils who are not intending to follow art as a profession, but wish (or are supposed to wish) to have an intelligent idea of the principles of ornament.

(L'Oeuvre de James McNeill Whistler. Part I. Paris, Librairie centrale des Beaux-Arts. Price, 75 francs.)

This beautiful record of the Paris exhibition of Whistler's work is of almost inestimable value to those of his admirers who have only seen his pictures in scattered examples. The first part contains twenty large heliogravure reproductions of his portraits and compositions, among them the lovely early subjects *The Music Room*, *The Gold Screen*, *The Princess of the Land of Porcelain* and the *Little White Girl*. The text accompanying the reproductions is by M. Léonce Bénédict, and commemorates certain aspects of Whistler's character and temperament unfamiliar to all but his nearest friends and most necessary to a just understanding of him.

Notes

The eighty-first annual exhibition of the National Academy of Design will be opened December 22, 1905, and will close January 20, 1906. Pictures will be received on December 4, 5, 6.

The sixteenth annual exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, 215 West 57th Street, New York; opening to the public Saturday, November 11, and closing December 3. Pictures will be received at the galleries on Monday and Tuesday, October 30 and 31, from 10 A.M. to 5 P.M.

The second annual exhibition of applied arts in Detroit will open November 21, and will continue until December 10. The exhibition will be held under the auspices of the Detroit Society of Fine and Applied Art.

The Carnegie Institute of Pittsburg will hold another international exhibition from November 2, 1905, to January 1, 1906. The committee of selection at Paris is composed of Miss Mary Cassatt, MM. Dagnan-Bouveret, W. Gay, Lhermitte Pearce, Thaulow, Raffaelli, Aman Jean, Melchers and Cottet. If the pictures submitted are up to the standard suggested by the names of the judges the Pittsburg exhibition will be an event of genuine importance.

Examinations for the Jacob H. Lazarus scholarship for the study of mural painting will be held at the National Academy of Design, New York, the week beginning October 23.

The School of Decorative and Applied Art in New York has

become the New York School of Industrial Art, with rooms at No. 215 West Fifty-seventh Street. The school is affiliated with the Art Students' League, and the departments of instruction are under the regulations of the Regents of the University of the City of New York. These departments are the academic-preparatory, the department of industrial art, the normal art department, and the department of correspondence.

Mr. Howard Pyle will continue his lectures at the Art Students' League on alternate Saturdays during the present season, and will criticise any work which is being done for practical purposes. The fee for each lecture, including criticism of work submitted, is twenty-five cents. Other lectures at the League to which the public will be admitted for the same nominal fee are to be given by Messrs. Mowbray, Blashfield, Cox, Cillette, Lamb and others on the subject of mural decoration. These lectures will be illustrated by lantern slides of masterpieces of decorative art, and should be of great interest not only to students, but to all who are intelligently curious concerning problems of decoration.

The Art Club of Philadelphia (220 South Broad Street) will hold its seventeenth annual exhibition from November 2 to December 17. Collections will be made in Philadelphia November 8, 9 and 10, and in New York October 31, November 1 and November 2.

A course of lectures is being given on "The Essentials of the Artistic" by Dr. George L. Raymond at the George Washington University, Washington, D. C. No one familiar with Dr. Raymond's theories of the inter-relation of the arts will be inclined to underestimate this opportunity. The lectures occur on successive Friday afternoons, at 4.50 o'clock.

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